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NOCTURNE

WHISTLER

One of set of 12 etchings published in 1880 for \$250. This print sold in April 1917 for \$3,900

## THE ART MARKET\*

BY FLORENCE N. LEVY

Editor, The American Art Annual

**T**O buy wisely, to use appropriations to the best advantage, to know how to embrace an opportunity—these are valuable qualifications for every curator and director.

Let us question first what constitutes the value of a work of art. We will then review briefly the development, from early times, of the public art market, generally known as the art auction. Finally, by means of charts and other illustrations, we will follow the fluctuation of prices during a number of years in both the European and the American art market.

Henri Rochefort, the French critic and collector, once remarked that the "price

of pictures all depends upon the nail on which they hang." A writer in the *New York Evening Post* applied this to local conditions saying: "If the nail is driven through the plush of a Fifth Avenue dealer the dependent picture is appraised in five or six figures; if the nail is driven through the plaster of some humble establishment on a side street, the same picture is dear at three or four figures; if the nail belongs to a little dealer or an obscure auctioneer, the picture is worth whatever you will offer for it."

Let us be frank, For a great work of art, a masterpiece, there is no way of knowing the exact market price.

\*An address before the American Association of Museums at the Metropolitan Museum of Art, May 22, 1917.

Many things play a part in the amount for which a work of art changes hands—the beauty and rarity of the piece itself, the momentary desire of the purchaser, the place that this particular piece fills in his collection, the seller's need for ready cash—all have a bearing upon the money value. Seldom is the price known when a sale is made through a dealer, but when bought at auction the figure is public property. The competition under these circumstances is still keener than at private sale. All the above influences are felt and in addition there is the prominence of the collection which is being sold and the amount of publicity that has been given to the event, the method of display and the competition and excitement of the actual moment of sale. If a millionaire desires publicity there is no surer or quicker way to secure it than to buy a work of art at a high figure.

\*An auction sale of objects of art lacks certain features of the ordinary market; the stock market, for example, presumes on the part of the buyer and seller, a pretty accurate knowledge of the present value of the thing sold. This is true at an art sale of only a small class of dealers and connoisseurs, and of them in a very limited degree. In New York prices are regulated by bidders who have no notion whatever of current values and buy according to their means and their enthusiasms. It is only occasionally that the dealers enter the lists tilting against the amateur. It rather resembles a *melée* in which the regulars are always likely to retire in favor of confident collectors, casual contestants, or merely ignorant persons of wealth.

\*An auction at Christie's in London or at the Hotel Drouot in Paris, on the contrary, is like a battle according to military rules. The non-professional bidder has been entirely eliminated and the combatants are impassive dealers who fight according to the rule, sternly and without enthusiasm. Nobody knows whether the bidder, whose every nod means hundreds of guineas or thousands of francs, represents an American millionaire with bottomless purse, a Russian Museum, or simply his own sense of speculative values.

The custom of selling at auction is a very ancient one, even antedating Greek and Roman times. It is supposed to have originated on the field of battle. When the spoils of war were taken by the conqueror a spear was stuck into the ground to attract notice and as the center to which the booty was brought to be viewed.

Seneca tells us the manner in which an auction was conducted in his day. It was very much like our own. "The law required the sale to be public, and it was regulated and furnished with proper officers. A placard describing the property to be sold was affixed to a pillar in some public place. The courts in the Forum were set apart for the purpose and a spear was erected at the entrance as a signal. A public crier acted as mouth-piece to bidders, who if they accepted the price, held up their fingers. He then advanced the price and kept on advancing until only one finger was visible. The lot was at last adjudged to the persevering finger. A licensed broker noted the price, collected the money, and gave the purchaser written authority to receive the goods."

Perhaps the greatest of all auctions was when the Praetorian Guard, having become the military masters of the Roman Empire, actually put up the whole Empire at auction and sold it March 28th, 193 A. D., to Didius Julianus who gave 6,250 drachms to each member of the guard, so that the Empire cost him some \$12,500,000.

No doubt the custom of selling in this way was continued during the "dark ages" but it is not until late in the seventeenth century that we find any records in the shape of catalogues of sales of picture and other works of art. At that time the most important sales were in Amsterdam, Antwerp, and Paris. The less attractive pictures were sent to London, and generally christened with the names of the greater masters, or with those which were most in vogue at that time, such as the Bolognese school including the Carracci, Guido Reni, and Guercino.

A writer gives the following description of an auction in Amsterdam: "Dull decorum reigns. Mynheer Auctioneer sits before a table covered with catalogues of the articles to be sold; withdrawing his pipe from his mouth long enough to

\*Condensed from "Psychology of the Salesroom" in *The Nation*, 1903.





BATHSHEBA AT HER TOILET

THE METROPOLITAN MUSEUM OF ART

REMBRANDT

In 1734 this picture was sold for \$100. In 1913 it brought \$220,000 the highest price ever paid for a picture at auction

describe the object to be sold and then resuming it; waiting patiently, amid clouds of smoke, for some bidder to advance the price. He makes no haste, uses no persuasiveness, accepts no nods or winks—nothing in fact but good Dutch words—for a bid. Before him is a box containing candle-ends. If there is a long delay, he lights one of these in silence and thrusts it on a spindle fixed on the table. If no advance in price is offered while it burns, the last bidder takes the article. Throughout the sale the auction proceeds slowly, solemnly and in silence until the mallet falls. What a contrast to the French auction room which is a perfect Babel."

The British Museum in London, and the Bibliotheque Nationale in Paris have large collections of priced catalogues. Doubtless there are libraries in Italy and Germany where a special feature is made of similar material. In the Library of the Metropolitan Museum of Art there are about 4,500 sales catalogues, most of them

priced. In addition, there is a card catalogue, arranged by artists, of every painting sold at auction in New York for \$50 and over, since 1898; these are the records that were used from year to year in compiling the sales section of the "American Art Annual."

The earliest list of prices that I have been able to locate is the appraisal September 8, 1649 of the pictures in the collection of King Charles I.

The sources of information regarding early auction sales of objects of art are chiefly English. Horace Walpole, in 1761, published his "Anecdotes of Painting;" Charles Blanc in his "Trésors de la Curiosité" rendered a similar service to France when in 1857-8 he published extracts from old French sales catalogues and Waagen at about the same time wrote of his art finds in England, France, and Germany. "Memoirs of Christie's," the famous English auction house established in 1766, was published in 1897, and contains much





LANDSCAPE "AT SUNSET"

COURTESY OF KNOEDLER & CO.

GEORGE INNESS

Sold by the painter in 1893 for about \$500. Later purchased by private collector for about \$40,000

valuable information regarding the sales of this firm.

"About 1850 the most famous man in London, was George Robins, the auctioneer" according to N. S. Dodge, in an article on "Auctions and Auctioneers" in the *Overland Monthly*. "His glowing descriptions of the estates that passed beneath his hammer were among the most extraordinary productions that ever issued from the press. When Fonthill Abbey was to be sold in 1820, he seized upon the curiosity

which the exclusiveness of its owner had awakened in regard to the magnificent shrine, and admission was denied to all who were not purchasers of a guinea (\$5) catalogue. Such was the fame of the collection that 8,000 of them were sold. Multitudes rushed from all parts of the kingdom to wander through the grounds and visit the galleries of the Abbey. Tents were pitched in the park to accommodate them. Carts and wheel-barrows, barrels and boxes were used by the gentry for sleeping places,





WATCHING THE BREAKERS

COURTESY OF KNOEDLER & CO.

WINSLOW HOMER

This picture was sold in 1894 for \$640. In 1912 at the Flower sale it brought \$10,300

The sale lasted 33 days. The Abbey sold for 330,000 pounds (\$1,650,000)—a third more than its value, and the total realized was over 1,000,000 pounds.”

Up to the present, the highest price ever paid for a single picture at auction was 1,000,000 francs plus 10 per cent (\$220,000) paid at the Steengracht Sale in Paris, in 1913 for Rembrandt's "Toilet of Bathsheba" now in the Altman Collection at the Metropolitan Museum. The highest price ever paid for a painting during the life of an artist was in the Henri Rouart sale in 1912, when "The Dancers at the Bar" by Degas was bought for \$95,700. The highest figure reached by a mezzotint was paid for "Lady Betty Delmé and Children," engraved by Valentine Green after Reynolds, a first state of which brought \$9,187 (£1,837,10s) in the Northwick sale in 1914.

The war has naturally interfered with the production and sale of art but "The Year's Art," an English annual, and one of the few publications which has continued

to come out on time, states in the 37th volume, covering 1916: "The reader will find many traces of enforced economies, especially in the reports of the national art museums and galleries. Only in the auction room was there a display of undiminished activity. Owing to the American demand, and to the decorative longing of new collectors—made rich by the fortunes of war—values were generally increased."

Each issue of "The Year's Art" since 1886 contains a record of works realizing 1,400 guineas (\$7,350) and over. It is interesting to note that there was a steady increase in the number of pictures that passed this limit, ranging from 19 in 1902 until the high-water mark was reached in 1913 when 85 were listed. The number sank to 4 in 1915, but in 1916, however, 8 works were sold over the limit.

The history of auction sales of pictures and objects of art in the United States can be traced from the sale of works belonging to Michael Paff, one of the first picture





"1807"

### THE METROPOLITAN MUSEUM OF ART

MEISSONIER

Among the artists whose works have fallen in the estimation of the public may be mentioned Meissonier. A number of paintings by him were sold in 1877 at an average of \$7,500, but during the last five years the average fell to \$613.



dealers of any note in New York City. The catalogue is in the Metropolitan Museum Library and the title page reads as follows: "Catalogue of the extensive and valuable collection of Picture Engravings and Works of Art, now exhibiting, at the store of Mr. Platt, No. 6 Spruce street, adjoining the Building of the New York Tract Society, opposite the City Hall, collected by Michael Paff, Esq., of this city, Dec'd, among which are The beautiful and deservedly celebrated Queen Esther before King Ahasuerus, a chef d'oeuvre by Van Dyke. Last Supper by Michael Angelo Buonarrotti". . . and a long list of other famous names "The whole of which will be disposed of at public auction, by order of the administratrix on ——" but the date is blank. From the City directories of the time it appears that Paff died in 1839 and that year may therefore be taken for the time of this sale. There were 1,031 pictures and 84 engravings.

The earliest American priced catalogue that I have been able to find is that of the "Paintings and Statuary belonging to the late Joseph Bonaparte (Comte de Survilliers)" which took place at "his late residence at Bordentown, N. J., on Wednesday, September 17, 1845." The highest price was \$2,300 paid for a Rubens, "Two Lions and a Fawn" (4 ft. 7 inches h. x 7 ft. 8 inches w.) A clipping from the *Philadelphia Ledger* of the following day, states: "The sale of the paintings and statuary, which took place at Bordentown yesterday, comprising the collection of the late Count de Survilliers, is a convincing proof that our good citizens are willing to pay liberally for works of art. We think the prices were very great, with one or two exceptions. Vernet's scene near Naples is worth more than it brought; and Canova's bust of Pauline, ought to have brought a great deal more money."

\*John P. Beaumont, who entered the art dealer's field during Mr. Paff's career, had a sale of pictures imported by him, previous to his removal from 11 Dey street, in 1850. It brought over \$10,000 and was the wonder of the day. This sale marked a period

—"the last of the old and the advent of the modern school," for the money from the sale of these old paintings was put into modern pictures.

The auction sale of the collection of James M. Burt in the panic times of 1857 proved that works of art were a good investment. In 1863 came the John Wolfe sale which totaled \$114,000. The record high total was long held by the collection of 240 paintings belonging to Mrs. Mary J. Morgan sold in 1886 for \$885,300 while the entire collection of 2,628 items brought \$1,207,052. This has only been surpassed by the Charles T. Yerkes sale in 1910 when 198 paintings were sold for \$1,695,550.

In the 18 years during which the "American Art Annual" has been published 50,011 pictures have been recorded; 732 of these brought \$5,000 and over; and the total amount realized from the auction sales up to October, 1916 was \$22,737,495.

The rise and fall of prices of individual pictures and of objects of art we will see from the accompanying charts. The first shows the fluctuations of six paintings and the averages of work by two painters. Taking them chronologically we find that the Carracci, who lived in the early seventeenth century, were very popular during their own day and all through the eighteenth century, but their pictures bring very little today. The Orleans Gallery contained a number of works by them and the prices at the sale in 1775 averaged \$2,900. In 1910, works by Annibale Carracci sold in England at an average of \$625; in New York those that came up in the auction rooms during the years from 1910 to 1916 averaged only \$275.

One of the most startling increases of prices may be noted in the "Bathsheba at her Toilet" by Rembrandt, now in the Altman collection at the Metropolitan Museum of Art. It was painted in 1643. When the Six collection was dispersed in 1734 the picture brought \$100; at the Hendrick sale in 1740 it brought \$145; in 1780 the price rose to \$480 and then dropped in 1791 to \$240; the painting then passed to London where in 1814, it was sold for \$525; in Sir Thomas Lawrence's sale in 1830 it brought \$795; in 1832 it had risen to \$1,272; in 1841 it was back at Paris and sold for \$1,576. It did not come up at

\*Condensed from *Picture Sales of New York, a Retrospective History, 1800-1865* by C. L. Beaumont, son of John P. Beaumont; 1857-1884 by S. P. Avery in the *New York Times* of December 11, 1897.





OBJECTS OF ART	1500	1600	1700	1750	1800	1825	1850	1875	1880	1890	1900	1905	1910	1916	\$
RED HAWTHORN BEAKER (Chinese)														Rockefeller Duveen ? Widener ?	200,000
ORLEY, BERNARD VAN CALVARY (tapestry)															
BOUCHER BIRTH OF ADONIS-DEATH OF ADONIS (Pair of tapestries)															
MORGHEN, RAPHAEL (engraving after Leonardo's Last Supper)															
DURER - NATIVITY (identical impression)															
WHISTLER - NOCTURNE (one of set of 12 published 1880 for \$250)															
REMBRANDT BURGOMASTER SIX (identical print)															
VALENTINE GREEN (Mezzotint after Reynolds)															
LADY BETTY DELME AND CHILDREN															

ENTREE 1917

CHART SHOWING THE RISE AND FALL OF PRICES OF OBJECTS OF ART





"CALVARY", A TAPESTRY

COURTESY OF JOHN LANE CO.

BERNARD VAN ORLEY

This tapestry is reported to have been purchased by Mr. Widener for about \$100,000

auction again until the Steengracht collection was disposed of in Paris in 1913, when it was knocked down for a million francs—which, with the government tax of 10 per cent, made a total of \$220,000—the highest price ever paid for a picture at auction.

Almost as striking is the history of "The Angelus" by J. F. Millet. Painted in 1859 it was sold a couple of years later, with much difficulty, for \$200. It passed from hand to hand rising gradually until in the Wilson collection in 1881 it brought \$32,000. At the Secretan sale in 1889 it brought \$110,600 and finally at the American Art

Galleries in New York in 1890, it was bought by M. Chauchard for the sensational figure of \$180,000

"Salome" by Henri Regnault, which was presented to the Metropolitan Museum last year by Mr. George F. Baker was painted in 1871, shortly before the death of the artist during the Franco-Prussian War. It was purchased by a dealer for \$3,000 and re-sold, almost immediately, for \$8,000. It did not change hands for forty years, but in 1912 it was purchased by Knoedler and Company for \$105,600.

Among the artists whose works have fallen in the estimation of the public may





**BURGOMASTER SIX** REMBRANDT  
This etching originally sold for \$10. In 1909 it brought \$13,420

be mentioned Meissonier. A number of paintings by him were sold in 1877 at an average of \$7,500. After his death in 1893, the twenty-five pictures bringing the highest prices averaged only \$5,600; from 1898 to 1905 his pictures sold at auction in New York averaged \$2,898; from 1905 to 1910 some important examples were sold and the average rose to \$6,050; but during the last five years the average fell to \$613.

John Linnell is a painter whose name is scarcely known today; yet in 1870 sales of his pictures averaged more than any other British artist, either living or dead. His painting of "The Woodsmen" brought \$6,824 and rose to \$13,120 in 1872; but in 1892 it fell to \$2,939.

Our own American painters have shown some sensational advance in prices. "Watching the Breakers," by Winslow Homer was painted in 1891 and in the Seney sale of 1894 sold for \$640; in the Hoyt sale in 1905 it was bought by A. R. Flower for \$2,700; and in the Flower sale in 1912 sold for \$10,300. The "Landscape at Sunset" by George Inness painted in 1893, was sold by him for about \$500. In the Yerkes sale in 1910 it brought \$8,400 and has recently been sold by a dealer to a

private collector for about \$40,000—a record price for an Inness.

The second chart is devoted to objects of art other than paintings. For instance, Bernard Van Orley furnished a design for the tapestry "Calvary" which was executed some time before 1542. In the collection of the Duke of Alba, sold in 1877, it brought \$5,000; Mr. Morgan secured it from the Dollfus collection in 1912 for \$66,000 and it has since been acquired by Mr. Widener for a price reported to be about \$100,000. A pair of tapestries designed by Boucher illustrating the "Birth of Adonis" and the "Death of Adonis," executed in the eighteenth century, was sold in 1764 for \$200; in 1868 they brought \$820; in 1893 the price was \$1,720 and today the pair would be considered cheap at \$15,000.

Perhaps the best known piece of Chinese porcelain is the Red Hawthorn Beaker



**LADY BETTY DELME AND HER CHILDREN**  
A MEZZOTINT

BY VALENTINE GREEN, AFTER SIR JOSHUA REYNOLDS  
Published 1779 at \$3.75, sold at Christie's 1914 for \$9,187



made in the eighteenth century, which Mr. Garland secured from the Salting collection in 1900, through exchanges, for about \$6,000 and which, passing through the hands of Duveen Brothers, became part

sum of \$672, and in 1910 sold for \$3,727. The identical print of Rembrandt's etching "The Burgomaster Six," dated 1647, and originally sold for \$10, in 1893 brought \$1,900 and in 1909 sold for \$13,420. The



RED HAWTHORN BEAKER

Reported to have been sold to Mr. Rockefeller for more than \$100,000

COURTESY OF DUVEEN BROS.

of the Morgan collection; thence, again through Duveen, to Mr. Rockefeller at a price reported to be more than \$100,000.

Taking up now a group of prints we find that the identical impressions of Dürer's "Nativity," etched early in the sixteenth century, and which sold at that time for a mere trifle, in 1898 brought the

highest prices ever reached by a mezzotint was that of "Lady Betty Delmé and Her Children" by Valentine Green after Sir Joshua Reynolds. This was published in 1779 at \$3.75; in the Addington sale in 1886 it brought \$250; at the Barber sale in 1894 it went for \$500; in the Blyth sale in 1901 it sold for \$4,830; and at



Christie's in 1914 brought \$9,187. A drop in values is shown in engravings by Raphael Morghen. One of the most popular of his prints, "Leonardo's Last Supper", in the first state before lettering, was sold about 1790 at about \$50. The price rose steadily bringing \$120 in 1817; \$220 in 1821, \$1,500 in the Johnson sale in 1860 and reaching the high water mark in the Archinto sale in 1862 when it brought \$1,680; but at the Ives sale in 1915 an impression marked "fine and rare" brought only \$500.

The work of many of our modern American etchers is rising rapidly. Whistler is not an exception. His "Nocturne" will serve as an example. It is one of a set of twelve, published in 1880 for \$250, making about \$20 for a single subject. Yet at the Des Tournelles sale in 1905 the "Nocturne" sold for \$1,020; at the Ives sale in 1915 it brought \$2,900; and in New York in April of this year (1917) it sold for \$3,900.

To keep track of these sales is very important for the art collector for the art dealer and for the museum curator.

## THE PLACE OF INDUSTRIAL ARTS IN ART MUSEUMS.\*

BY GEORGE G. BOOTH

Past President and Chairman, Detroit Society of Arts and Crafts

**I** FIND doubts and fears on the part of some museum authorities as to the rights of the present day craftsmen to representation among our collections; and others admitting the right are fearful of complications growing out of favoritism in selections, or jealousies among the art producers themselves. Nevertheless I continue to contend that the correct purpose for which our art museums exist cannot be successfully served if the work of the present-day craftsman of merit is not properly represented.

If the art museum is effectively to do its work as an educational institution, then it must do it by the most direct route available, namely, by carefully chosen examples of ancient work well explained, and equally careful selections from the workshop of the modern craftsman as proof that high achievements are possible in our time. Museums may be ever so complete, but they fail to spread the influence desired if we do not get into our very being the subtle relation of the things on view to the people we intend they shall influence.

We may go into any of our great museums—say to the department of metal

work with its many examples of highly skillful work. The general experience of the observer is to look and marvel and pass on with the thought that "truly there were great men upon earth in those days." The usual visitor has little idea that just as good work is done today. Therefore if along with such an exhibition of ancient craftsmanship there were provided examples of the best products of today, the mechanic might view the ancient work and be inspired and then turning to the modern product, go away determined upon action.

I have often asked why the work of the simple peasant craftsman of ancient times is so very important to our museums that almost unlimited space is given to the exhibition of articles of clay, iron, silver and glass and am told that such art products were spontaneous, springing, as it were, from within the people, an expression of real art feeling not contaminated with ugly things or false living. Therefore modern works subject to all such crude influences have not an equal claim upon our museum space. But the question is, were not the ancients also influenced by

\*An address made at the Eighth Annual Convention of the American Federation of Arts held in Washington, D. C., May 16, 17 and 18, 1917.

all that had gone before and by the good and bad of their own day? They certainly were. This is equally true today—more influences are at work than formerly but the operation is the same. Those craftsmen who have any art in their souls produce “spontaneously”—under the influence or in spite of the influence—much that is both good and bad. Thus they truly represent the art of our day.

I do not believe that our museums should seek to add to their collections of ancient household pots and pans except for the purpose of continually selecting the best. Ancient things are not all good any more than the simple things of today are all good and I am sure no one would expect the museum of the future to labor hard to obtain a vast collection of our stamped, spun or cast articles of daily use. If so, then we should now have museums devoted to this work. I believe in the preservation of the best only—typical examples of the very highest products of the craftsman’s shop of any day.

There is room for much house cleaning. Just as soon as we dare to be frank with those who give to museums vast collections of the good and bad of every field of art, we will begin to make real progress; for only the really good should be accepted; the rest should go to the storeroom or the junk pile.

Just prior to the birth of printing, the art of book making was expressed through a factory efficiency system, sheet after sheet of the engrossed and illuminated books passing from one worker to the other as each did that task at which he was most skilled.

We are able to admire such work from those ancient “factories,” but barely can we see that if our craftsmen persist in their high ideals, not alone will we be benefitted directly by the object produced but a marked influence for good will be exerted upon present-day factory products until even their work may win our approval. We have workers in iron, silver, gold, copper and enamels not often excelled even in ancient times, but we will still lack that old-time appreciation of the artistic craftsman. We think him unworthy of a place of distinction in our museums; we still compare the cost of his work unfairly

with our factory productions. We can measure historic values better than real art values. We are making progress and sooner or later there will be many more who leave the mechanically operated workroom, encouraged by the limited friendliness we now extend to the few, to seek the greater freedom and joy of the little shop.

Objects of art exhibited for the general visitor in our museums should be quite different from those permitted for the student. Some have in them historical art value, or it may be it is a combination of good craftsmanship and bad design, or good on both these points and very bad in color or finish, or again it may appeal to the eye on all these points and be badly adapted to its purpose. Any of these imperfections will not be injurious to the student under instruction but they are dangerous in their influence upon the general public mind which we aim to advance in the appreciation of real beauty.

If such mixed qualities must be exhibited to the public then I urge that the explanatory cards not alone give historic facts but clearly state the various art values so that the educational effect will not be the reverse of that intended.

We may attain to a great reputation in finance and commerce but the enduring proofs of achievement are the standards of beauty we set up for ourselves in thought, word and deed and the tangible evidences of our devotion to these ideals by the creation of surroundings consistent with such ideals.

If real craftsmen are to be born in our own land, if beauty is to be added to the things we all use, if the influence of beautiful things is to do its work on our very words and deeds, then we must now set aside that place in our museums for the things of beauty of this and older lands, making it clear to the observer why we have made our choice.

There would be more encouragement to the artistic craftsman if a satisfactory answer could be given to a number of questions. What are objects of art for? How should they be regarded and used? Are they really only intended for museums? If for the home of culture how should they be used? Should such a home be really a private museum as many are, with tables,



cabinets and shelves as receptacles for rare and unusual objects? Or is such use an evidence that the real purpose of objects of art is not really understood? Should only such objects be in view as have a real use or are necessary to the proper embellishment of the room they occupy?

I have been groping for the light as to my own purchases in this field. For years it has been a never ending procession from store or workshop to the library or draw-room—then to the attic. A survival of the fittest—a struggle between myself and the object itself; and I find no satisfactory answer as yet to my many questions.

I see no objection to a progressive selection for the museum. The majority of those who are even earnest students of the subjects need advanced instruction from those who know more; and it is here that the museum might better serve its purpose if all departments were divided, one section for the expert, the student, the historian; the other for the general visitor who desires simply to cultivate an appreciation of beauty and does not want to be

confused with things of only historical value. Such persons should see only the real achievements in the world of art.

Now it is everlasting confusion—often one step forward and two back. Progress, if any, is made only at great sacrifice of time and money. If the museum of the future can work out this thought, we will have genuine progress and vastly more encouragement for our craftsmen. We may then be freed from complete dependence upon foreign craftsmen who have come among us. We will have found ourselves and attained to an art wholly satisfying. I see hope only in more discrimination, more frankness, less worship of the old merely because it is old. We must find standards or not be afraid to make standards, of real beauty and from them derive an art expressive of our real life and feelings.

The great thing is to carry the knowledge straight to the people. This country should lead the world in consistent, reasonable art, better than the world has seen up to the present time.

## IL BARGELLO

### THE NATIONAL MUSEUM OF ITALY AT FLORENCE

ONE hears much of the Pitti and Uffizi Galleries in Florence but comparatively little of the Bargello, one of the most interesting and charming Museums of Art in the World, the National Museum of Italy, which is likewise located in Florence.

The building, begun in 1255, with its wonderful thirteenth century court and monumental staircase, was built as a residence for the Capitano del Popolo, the Chief Magistrate of Florence, and is still known as the Palazzo del Podesta. In the latter part of the sixteenth century it served as a prison and seat of the head of police, the Bargello. About seventy-five years ago it was restored and made into a Museum illustrative of the art and culture of Italy in the middle ages and the days of the Renaissance.

It is as unlike the usual Museum as anything could be. Great care has been

taken in the selection of exhibits, there is nothing in excess, nothing that does not seem to belong to the place. It has atmosphere; it is something infinitely more than a mere show place.

The collections which it houses are, however, extremely varied and comprehensive including every kind of industrial art, wood carving, metal work, textiles, jewelry, furniture, faience, illuminating, book binding, etc., etc., and they bring one nearer the people of the past than many pages of written history.

It seems peculiarly fitting in connection with Mr. Booth's excellent paper urging the inclusion of industrial art in all our Art Museums that this perfect example of an Art Museum should be brought to mind.

On the following pages will be found illustrations of this Museum and some of its exhibits.

L. M.



NATIONAL MUSEUM. FLORENCE, ITALY. XIII<sup>TH</sup> CENTURY COURT AND STAIRCASE

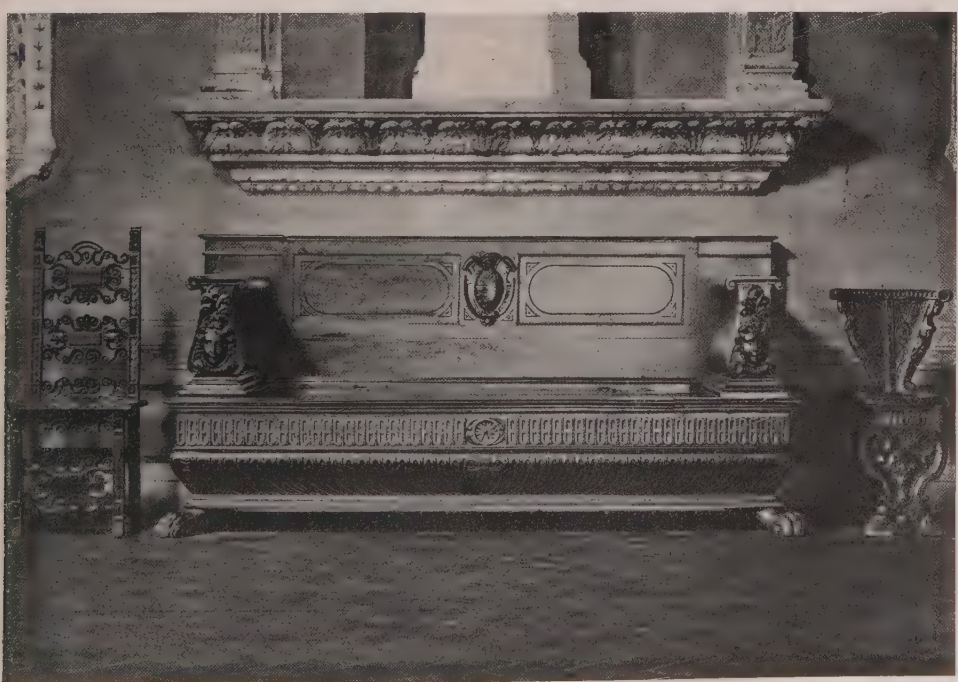


NATIONAL MUSEUM. FLORENCE, ITALY. GALLERY OF BRONZES





NATIONAL MUSEUM, FLORENCE, ITALY, GALLERY OF SCULPTURE BY DONATELLO



NATIONAL MUSEUM, FLORENCE, ITALY, CARVED FURNITURE XVII<sup>TH</sup> CENTURY



MADONNA

ATTRIBUTED TO DELLA ROBbia

NATIONAL MUSEUM, FLORENCE, ITALY





FIRE PLACE WITH FIRE DOGS

NATIONAL MUSEUM, FLORENCE, ITALY



PAGE FROM AN OLD MISSAL (GHERARDO FIORENTINO)

NATIONAL MUSEUM, FLORENCE, ITALY





TEXTILE DESIGN OF THE XVII<sup>TH</sup> CENTURY



MAGOLICA PLATTER WITH GROTESQUE DECORATIONS (FONTANA FLAMINIO D'URBINO)



MODEL IN WAX OF STATUE OF

ALEXANDRO FARNESE

BY

FRANCESCO MOCHI

NATIONAL MUSEUM, FLORENCE, ITALY





BUST OF

A YOUNG GIRL

BY

ANDREA DELLA ROBBIA

NATIONAL MUSEUM, FLORENCE, ITALY



VIEW FROM THE STUDIO BUILDING, SUMMER SCHOOL OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

## A NEW ART SCHOOL IN OLD PENNSYLVANIA

BY W. H. DE B. NELSON

**R**ECLINING in the cushions of a comfortable car and religiously eyeing a well stocked luncheon basket, it is but natural to view the landscape in a somewhat patronizing manner and to regard almost any parcel of ground boasting a few trees, a cottage and a cow as God's country. As a matter of fact, country meriting such lofty recognition is not so prevalent, and before finding it one is apt to traverse much territory that might as aptly be styled Devil's country. The mere pedestrian in search of the beautiful knows better than to frequent the highways, and smiles indulgently at the automobile owners racing along at thirty or forty miles per hour and affecting an

intelligent interest in scenery. Surely it was far from the beaten track where Shelley, that consummate master of landscape poetry sang:

"There the voluptuous nightingales  
Are awake through all the broad noonday."

Although the Pickering Valley, Chester County, Pennsylvania, is in all directions accessible to the touring car, it is only on foot that its intrinsic beauty may be revealed, and here at Chester Springs in the midst of immaculate scenery is situated the Summer School of the Pennsylvania Academy of the Fine Arts, a property of 40 acres formerly known as Yellow Springs, subsequently as Bath. As the names imply, this locality in Colonial times was a





MAIN BUILDING, SUMMER SCHOOL OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS



ANTE ROOM, FORMERLY WASHINGTON'S HEADQUARTERS, SUMMER SCHOOL OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

famous watering place and several health giving springs are still in evidence dotted about the valley, enclosed in sturdy picturesque structures.

Entire credit for the idea of a summer school, and the discovery and purchase of this property belongs to the President of the Academy, Mr. John Frederick Lewis, who owns a fine estate, Morstein, some ten miles distant, and whose familiarity with the county led to such a favorable purchase. It was felt that great benefit would accrue to the students if enabled in the summer months to transplant their activities from city studios to the purer air and out-door fine-art work in advantageous surroundings. Likewise it would afford opportunity for study to many serious school teachers and students unable to devote much time to art in the winter months.

The property is replete with history. Going back to the records of 1750 we find that a log hut was erected for the convenience of those attracted by the curative powers of the iron and sulphur springs. In time the place grew to be a popular resort and consequently more commodious entertainment had to be provided. In 1806 Yellow Springs was in its hey-day, and under the auspices of a person by name of James Bones, the resort received the fashionable title of Bath, and the necessity arose of making still further improvements. Washington made the hotel his headquarters, and the hall today is delightfully reminiscent of the period, nothing having been done to mar the original form and aspect. On the slope of a hill overlooking the hotel at some little distance was a big frame building which served Washington as a hospital for sick and wounded soldiers about the period of Valley Forge. On its destruction by fire in 1902 a school house was erected on its site. Eighteen sixty-eight marked the decline and fall of Bath as a fashionable resort whereupon the property went into the market and reappeared as a soldiers' orphanage which explains the school house just referred to.

Gradual lack of orphans has brought the property once more into the market and into the possession of the Academy. This brief survey suffices to show that the school possesses a distinct aura of historical interest, an atmosphere of inestimable

value to art students. The inspiration of such surroundings cannot fail to make instant appeal.

An attractive feature of this enterprise was the ability to discover a congeries of accommodations, different buildings adaptable for the plan in hand scattered about the tree-bordered country road and perched upon hillsides above the main building. From the school house which is converted into spacious studios and assembly rooms can be obtained from every window most exquisite views of the hills and valleys with constant splashes of color to denote some old homestead or barn, enlivened by clumps of veteran elm or sycamore. It is God's country, every rod of it.

Under the able management of an art student, Mr. Roy Miller and his amiable wife, order has been evolved out of chaos, but much still remains to be effected before the school may be regarded as in thorough going order. Meanwhile the first batch of students have been in residence, various members of the faculty to wit: Fred Wagner, Henry McCarter, Joseph Pearson, Jr., and Robert Spencer, making constant trips to see and criticize the work done and to attend out-of-door classes. Other artists have also been enlisted, so that the students might escape the danger of falling under some special influence, the great peril of art instruction. With teachers of different tendencies and styles it is obvious that the criticisms will vary immensely, leaving the pupil free and individual in building up a technique and deciding upon the best route to follow. Art is fortunately far removed from rule-of-thumb procedure and teachers can at best inculcate sound principles and endeavor to point out to each student his or her most striking characteristics that are liable to end in success. Any fool may paint, in the sense of putting on color, but only a few are chosen to become artists and they are not necessarily wise.

Scattered among the pupils this summer were a few earnest workers who had ceased to be students in the accepted sense of the word, such as Gertrude Lambert, whose work may be seen in the different exhibitions of importance, and we recall seeing excellent pastel and oil sketches by Elizabeth F. Washington, who carried off the Mary Smith prize this year. The mingling



of such elements with the less advanced could only result in benefit.

It is gratifying that the oldest art institution in America should have located its school in a spot so rich in historical association. Memories of Brandywine, Paoli and Valley Forge make the rolling hills and green meadows of Chester county consecrated ground. This brief paper cannot close more suitably than in the words of Mr. Lewis in his address to the Chester

County Historical Society, on October 7, 1916, when a marker was dedicated on the site of the old Revolutionary Hospital:

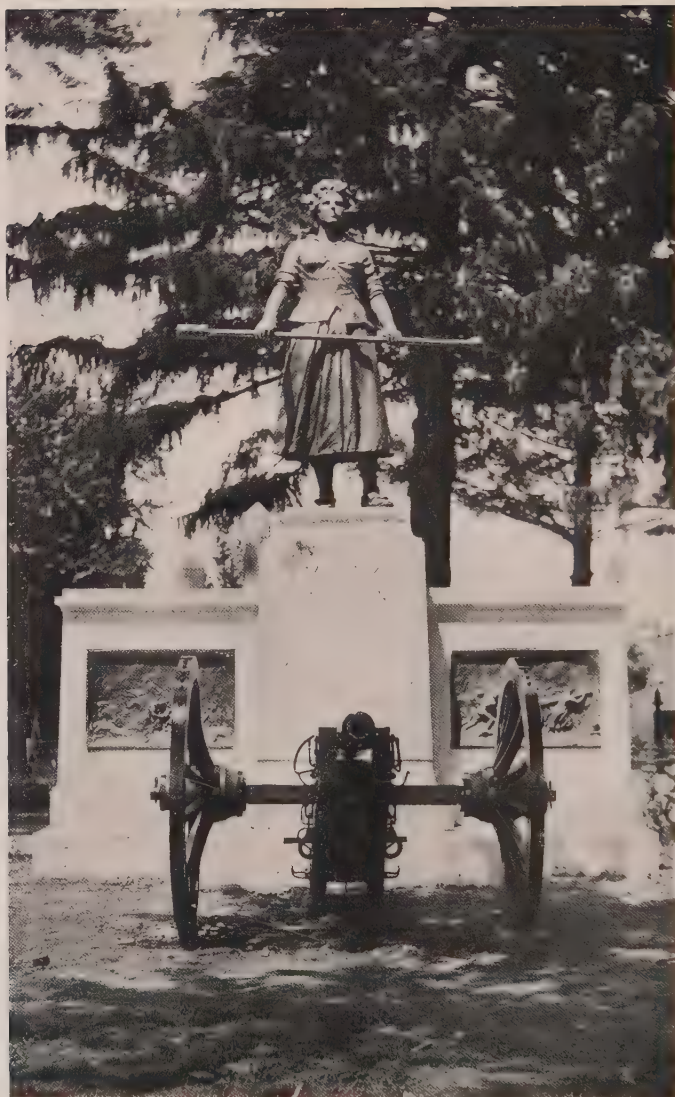
"May the school here established continue forever with generous hands to unfold, enlighten and invigorate the talents of our countrymen,' to use the words of the Academy's old charter, and thus help make man's enjoyments healthier and his life happier and more filled with noble aspirations."



BRIDE AND GROOM

A PAINTING BY

ALBERT FELIX SCHMITT



MOLLIE PITCHER MEMORIAL

J. OTTO SCHWEIZER

## THE MOLLIE PITCHER MEMORIAL

**T**HE Memorial to "Mollie Pitcher" illustrated on this and the opposite page is the work of J. Otto Schweizer, a sculptor of Philadelphia. Mr. Schweizer is a native of Switzerland and studied first in Germany and then in Italy after which he came to America.

The Memorial stands in Carlisle, Pa., where in 1744 Mollie Pitcher was born,

and commemorates the heroic part she took in the War of the Revolution. She was, it will be remembered, the wife of a soldier, and when her husband was killed at the battle of Monmouth, took his place at his gun and continued to keep it in action.

The Memorial is reproduced herewith because of its unusual and interesting character.





PANEL FROM THE MOLLIE PITCHER MEMORIAL

J. OTTO SCHWEIZER



PANEL FROM THE MOLLIE PITCHER MEMORIAL

J. OTTO SCHWEIZER

CARLISLE, PA.

# THE AMERICAN MAGAZINE OF ART

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VOL. IX NOVEMBER No. 1

## THE BARNARD LINCOLN

There have been many statues of Lincoln; one of the latest is the work of George Gray Barnard. It is a standing figure in bronze and has been erected in Cincinnati through the munificence of Mr. and Mrs. Charles P. Taft.

Liking the statue and believing it to be a work of Art and at the same time a satisfactory portrait of Lincoln, Mr. and Mrs. Taft offered to give a replica in bronze to the Sulgrave Institute to be erected in London as a permanent memorial to the hundred years of peace between Great Britain and the United States and of our faith in democracy—that democracy which Lincoln so splendidly represents. The Sulgrave Institute, of which Mr. Charles P. Taft is one of the incorporators has, according to a circular recently issued, enthusiastically accepted the gift and chosen a site for the statue at the foot of White Hall Street opposite Westminster Abbey and the Parliament Buildings. The statue has been cast.

It might seem both late and ungracious, therefore, to make either criticism or objection. Seven months ago, however, criticism and objection were made by one whose right to do so must be undisputed. On March 22, 1917, the Hon. Robert Lincoln, son of President Lincoln, addressed the following letter (since published in the *The Art World*) to the Hon. William Howard Taft with reference to this statue

1775 N Street, WASHINGTON, D. C.

March 22, 1917.

MY DEAR MR. PRESIDENT:

I am writing to ask your consideration of a matter which is giving me great concern and to bespeak such assistance as you feel able to give me.

When I learned through the newspapers that your brother, Charles P. Taft, has caused to be made a large statue of my father for presentation to the City of Cincinnati I very naturally most gratefully appreciated the sentiment which moved him to do this; when, however, the statue was exhibited early this winter I was deeply grieved by the result of the commission which Mr. Taft had given to Mr. Barnard. I could not understand, and still do not understand, any rational basis for such a work as he has produced. I have seen some of the newspaper publications inspired by him, one of which, printed in the *North American* of Philadelphia in November, and another in the *Literary Digest*, for January 6th, last, attempt to make explanations which are anything but satisfactory, to me at least. He indicates, if I can understand him, that he scorned the use of the many existing photographs of President Lincoln, and took as a model for his figure a man chosen by him for the curious artistic reasons that he was six feet 4 and a half inches in height, was born on a farm 15 miles from where Lincoln was born, was about 40 years of age, and had been splitting rails all his life.

The result is a monstrous figure, which is grotesque as a likeness of President Lincoln and defamatory as an effigy.

I understand that the completed statue has gone to Cincinnati to be placed. As to that I have nothing more to say, but I am horrified to learn just now that arrangements are being made for a statue of President Lincoln by the same artist, and I assume of a similar character, to be presented for location, one in London and one in Paris. I understand also that these statues are to be gifts by Mr. Taft. I do not think I have ever had the pleasure of meeting him, and I am, therefore, venturing to beg you on my account to intercede with him, and, if possible, to induce him to abandon this purpose, if it is true that he has it in mind. I should, of course, have filial pride in having a good statue of my father in London and Paris, of a character like the two great statues of him made by Augustus Saint-Gaudens, and that which I have good reason to expect in the Lincoln Memorial, now being modeled by Daniel Chester French. That my father should be represented in those two great cities by such a work as that of which I am writing to you would be a cause of sorrow to me personally, the greatness of which I will not attempt to describe.

Believe me, my dear Mr. President, always sincerely yours,

(Signed) ROBERT LINCOLN.

The Hon. William Howard Taft.

It seems incredible that in the face of this protest made by President Lincoln's son the project, undoubtedly conceived in the utmost spirit of generosity, would



not have been promptly abandoned. That Mr. George Gray Barnard is a sculptor of extraordinary ability and accomplishment none will deny, and that the statue of Lincoln which he has produced is in its way a work of art may even be admitted, but neither of these facts should carry any weight provided the statue does not truly depict Lincoln and is not found satisfactory to his son.

Mr. F. Wellington Ruckstuhl in able editorials in the June and August issues of *The Art World* has declared that the statue neither represents Lincoln nor Democracy, and there are others of this same belief. There is, of course, the possibility of a difference of opinion but there can be no disagreement concerning the inappropriateness and injustice of disregarding the firmly expressed wishes of President Lincoln's son. Public opinion certainly will not tolerate the erection in a foreign country of a statue of Lincoln which is declared not representative by those who knew the great man best. This is not a matter between Mr. Ruckstuhl and Mr. Barnard, between a group of artists and a group of laymen, between a committee and a generous spirited donor, but one of National concern.

Mr. George Gray Barnard was born in 1863 and hence has no recollection of President Lincoln. It would not be strange therefore, if he did fail in the matter of portraiture; indeed it would perhaps be strange if he had been able to successfully interpret not only the appearance but the spirit of this great man. That Mr. and Mrs. Taft were actuated by the loftiest motives none can doubt, and it is therefore reasonable to suppose that discovering the general sentiment concerning Mr. Barnard's statue entertained by not only Mr. Robert Lincoln but many others, they will with characteristic fine feeling and graciousness withdraw the gift.

The American Federation of Arts assembled and sent an exhibition of oil paintings, water colors and etchings to Prescott, Ariz., to be shown at the State Fair during the week of October 18th, after which it will go to the Cotton Palace Exposition at Waco, Texas, and other cities.

## NOTES

EDUCATIONAL  
WORK IN  
MUSEUMS

The September number of the *Bulletin* of the Metropolitan Museum of Art was devoted exclusively to Educational Work in Museums. In it were published four papers by different authorities, three of which were read at the most recent Annual Meeting of the American Association of Museums in New York.

The first was by Prof. Homer Eaton Keyes, of Dartmouth College, and dealt with "Commercial Tendencies and an Aesthetic Standard in Education." In his paper Prof. Keyes declared it his conviction that at present the three most potent educational forces among us are the newspapers (and certain magazines), the movies, and the department stores, the motto of each being of necessity, "We sell the public what it wants." "One can look to keen manufacturers to recognize demands and cater to them," he said, "but the education of the taste which produces those demands ought not to be left to them for there is too much danger that it will prove a taste for novelty rather than for excellence." Just how the Museum is to be linked up more closely with public education he does not say, but that it should be he is very certain.

The second paper is by Mrs. Agnes L. Vaughan of the Metropolitan Museum on "Correlating the Instruction given in the Museums of a Community," and it is interesting to know that possibly as a result a definite plan of cooperation has been formulated by the instructors in the American Museum of Natural History and the Metropolitan Museum of Art to be put into effect this season.

Miss Abbott, Mrs. Vaughan's assistant at the Metropolitan Museum, deals with "Non-Technical Laboratory Work for the Student of the History of Art" and emphasizes the value of giving each individual more knowledge of technical means, through personal experiments.

Mrs. Laura W. L. Scales of the Museum of Fine Arts, Boston, tells most engagingly of the work that Museum has done toward reaching and interesting the foreign-born; and she sets forth in a most illuminating manner the value of art as an instrument in Americanization.

ART IN CHICAGO The Artists Guild will hold a series of exhibitions of members' work during the season. With 275 active members on its list, 144 being painters and the remainder engaged in artistic handicrafts, it is possible to make varied showings from time to time. The October event of art crafts gave a first prize to the objects and designs for ornamental iron work by Samuel Yellin of Philadelphia, and its prize for hollow silverware to Edmund Bocker and for luster painting on glass to Mrs. W. O. Brown.

The Arts Club on an upper floor of the Fine Arts Building Annex is closely related to the Artists Guild, the latter cooperating with the former in the management of its exhibitions and the former using the private elevator from the Guild shop and receiving invitations to its receptions. During the summer the Arts Club rooms were used by the Red Cross.

On October 15th an exhibition opened at the Arts Club Gallery which marked an era in showing of early American art in the midwest. Rugs, old coverlets, the interior furnishings of colonial times, old paintings with old furniture were on view. The exhibit came at the time of the opening of Gunsaulus Hall of American Handicrafts at the Art Institute, which turned the attention of all the art circles toward an appreciation of American design in every direction. Dr. F. W. Gunsaulus, who is a member of the Arts Club as well as trustee of the Art Institute, and for whom the new hall built by the Miner gift is named, has been a collector of American handicrafts many years.

Frank A. Werner a painter of portraits much liked in the western part of the country, is president of the Artists' Guild and Mrs. Robert McGann is president of the Arts Club.

George E. Ganiere, a sculptor in the Midway Studios executed the life size and one-half equestrian statue of Gen. Anthony Wayne which was unveiled in Fort Wayne, Ind., in October. It is a spirited work and has excited enthusiasm among all who have been interested in its erection.

The Municipal Art League offered prizes for handicraft exhibits at the exhibition of Applied Arts at the Art Institute last

month. It was discovered that handicraft centers have begun to flourish in small towns where none had been before. The annual state Fair at Springfield, Ill., had a creditable exhibition owing to the public spirit of club women, and the "I and I" Fair, the Illinois and Indiana Fair, on the states border at Danville, Ill., for the first time made a showing of paintings, sculpture and exhibits in the applied arts.

L. McC.

THE GALLERY ON THE MOORS Two interesting exhibitions were held during the past summer in The Gallery on the Moors at East Gloucester. The first was opened on July 26th and continued to August 18th, the second opened on August 18th and continued to September 15th. From the latter exhibition sales amounting to between \$3,500 and \$4,000 were made.

Among those represented in these exhibitions were Henry B. Snell, Cecilia Beaux, Eben Cumins, Carl Nordell, Martha Walter, George Noyes, Walter L. Palmer, Elizabeth Sparhawk-Jones, Hayley Lever, Charles Hopkinson, A. Sheldon Pennoyer, Felicie Waldo Howell, Louis Kronberg, Anna Coleman Ladd, Louise Allen, Albert Henry Atkins, Charles Grafty and Anna V. Hyatt, painters and sculptors spending a part if not all of the summer season either at Gloucester or on the adjacent North Shore.

The Gallery on the Moors was built and is owned by Mr. and Mrs. William Edwin Atwood. It stands between the harbor and the sea, adjacent to their home, and through their generosity has become the center of artistic activity. Not only have exhibitions been held in this little gallery, but a number of musicals, readings and talks have been given for the Red Cross, French wounded, French children, Russian refugees, etc.

THE BEACHCOMBERS The Beachcombers' Club of fifty men who are artists, musicians, writers, etc., has had a memorable summer.

On August 15th they gave a Pierrot Party. Half of the net profits, amounting to \$200 were given for the relief of widows and orphans of the nineteen Provincetown fishermen who were lost at sea in a gale on





THE BEACHCOMBERS

From left to right beginning at top row they are: Gerrit A. Beneker; Melzar Chaffe, William Paxton; Lester Hornby; Wilbur Daniel Steel, author, talking to Max Bohm; Fred Reade (above), George Senseney (with straw hat); E. Ambrose Webster, Adolphe Blondheim, behind Modjeska, who built the Quebec bridge. Second row: Dr. P. T. Eaton, of Pittsburgh; William H. Young, President Provincetown Art Association; Gardner; E. L. Byrd; Joseph P. Bierren. Third row: Frank H. Desch; Frederick H. Marvin; Hurd; Tod Lindenmuth; Burton; Leon Gaspard; George Elmer Browne; Boulegard; Richard Miller; C. W. Hawthorne.

August 10th, sixty miles east of Provincetown.

Then incidentally this Club started a fund which has swelled to over \$20,000, mostly raised in Boston but \$5,000 or \$6,000 raised in Provincetown, for the same laudable object.

September 10th the Beachcombers received word that Paul Bartlett and Walter Griffin were coming to Provincetown, so forty strong sallied forth to meet them. Four members of the local band preceded an open carriage in which rode Charles W. Hawthorne wearing a silk hat and frock coat, borrowed from the local undertaker, a huge mustache and sash of red white and blue, representing the mayor of the town. On the seat beside the driver rode E. Ambrose Webster, dressed in Mrs. Webster's smock and carrying a cushion covered with a flowing red silk drapery on which were a wreath and a huge gold or gilt key of the town. On either side of the carriage walked Max Bohm in prison stripes and baroque hat, carrying an old whale lance, and Leon Gaspard in his leather flying jacket which saw service in the French flying corps, followed by the rest of the Beachcombers.

When the boat arrived the distinguished guests were presented with magnificent bouquets of cabbages and weeds. Mr. Hawthorne read a speech of welcome in French and gave them a kiss on each cheek, after which the wreath and key were presented amid the crashing of the band, the tooting of the boat's whistle and much throwing of confetti and flowers.

The procession then started back to "The Hulk," the Beachcombers' Club House, where an excellent luncheon was served, followed immediately by speeches and shortly by a ball game at which Mr. Bartlett was made to act as umpire.

"A little nonsense now and then is relished by the best of men." G. B.

#### WAR WORK IN AMERICA

Mr. Joseph Pennell was authorized last August by the Government at Washington to make a series of lithographs of Picturesque War-Work, munition plants, navy yards and military camps in this country, similar to the series that he made under the direction of the British Government in Great Britain and was invited to make by France. The series comprising



HOPI POTTER

DENVER PUBLIC LIBRARY

ALLEN TRUE

about fifty subjects was completed a short time ago and is to be shown in the National Gallery at Washington the first of November.

In Great Britain the initial exhibition was in the Guild Hall, London, after which a number of sets of the lithographs were exhibited in provincial galleries under Municipal auspices. It is planned to follow the same course in this country and as soon as the exhibition is opened in Washington several similar sets will be shown in other cities.

In November similar sets will be shown in the St. Louis Art Museum, the Cincinnati Art Museum, the Los Angeles Art Museum, the Brooklyn Art Museum, the

Pennsylvania Academy of the Fine Arts, the Cleveland Art Museum, the John Herron Art Institute at Indianapolis, the Public Library at Youngstown, Ohio, and in Denver under the auspices of the Denver Art Society.

These lithographs are all vital and of timely interest, amazing pictures of the wonder of work in war time, done with all Mr. Pennell's skill and with the enthusiasm of one who is a true artist.

They are being exhibited under the management of the American Federation of Arts in cooperation with Mr. Pennell and the representatives of the United States Government.





CLIFF DWELLERS

DENVER PUBLIC LIBRARY

ALLEN TRUE

MURAL  
PAINTINGS BY  
ALLEN TRUE

The City of Denver has good reason for pride in two mural decorations recently placed above the broad stair-way in the Public Library through the generosity of a small group of citizens.

These paintings, representing "Hopi Potters" and "Cliff Dwellers" are by Mr. Allen True who grew up in Denver and after some years spent in the east in the field of illustrating and in painting in Europe is now back in the west devoting his time to western subjects.

Believing that in the Indians, the Cliff Dwellers and the rugged pioneers of the west are to be found the greatest themes

for a painter, Mr. True has been giving the past few years to the serious study of these subjects. Two of the Branch Libraries in Denver were already decorated by his paintings—"Trappers," "Pioneers" and "Miners"—when Mr. True went down to live in the Indian villages and in the country of the Cliff-Dwellers studying the life and solemn ceremonies of the Indians and trying to catch something of the spirit of the Cliff Dwellers to interpret in his decorations. This he has successfully done in these two paintings, which are quite in harmony with their surroundings and which must through their artistic excellence with their refinement of color make an impression on the various people who visit a public library.

THE HACKLEY ART MUSEUM Miss Lulu F. Miller has been appointed Director of the Hackley Art Gallery to fill the vacancy occasioned by the resignation last year of Mr. Raymond Wyer.

Eleven exhibitions arranged for by Miss Miller were shown in this Gallery from September to June, the most important of which was the collection of 46 paintings by contemporary British artists. The American Water Color Society's Rotary Exhibition, circulated by the American Federation of Arts, was, according to the report of the Director, "another popular show not only because of its attractive quality but because of its intimate appeal to a number of persons who had worked in water color."

Three lectures on the Fine Arts were given during the past season, and every Saturday morning during the winter a story hour for children between nine and fifteen years of age was conducted in the Auditorium. Each month talks were given in the grade schools on art subjects. Ten pictures from the permanent collection were placed in as many school buildings.

The Gallery served as a meeting place for the Art Department of the Muskegon Woman's Club as well as the Muskegon Art Society and other organizations.

RODINS IN THE CLEVELAND MUSEUM The Cleveland Museum of Art is fortunate in having received as a gift from Mr. and Mrs. Ralph King a replica in bronze of Rodin's "Le Penseur," which is, it is understood, one of four copies only in America, the other three being in San Francisco, Baltimore and Buenos Aires. This striking figure has been placed on the first marble terrace in front of the main entrance.

More lately, Mr. King has added to this gift a full size casting of Rodin's "Age of Bronze," which, however, will be held in Paris until safer shipping conditions are established.

From other generous donors the Museum has received a large bronze head by Rodin of one of the Burgers of Calais and a small marble group known as the "Little Brother and Sister," also by Rodin.

As this great French sculptor has given his entire collection of sketches, studies, original plasters and all finished work to

the French Government, it is not probable that many other examples will find their way to this country. The Cleveland Museum will, therefore, be extraordinarily rich with seven works by this great master.

THE WASHINGTON SOCIETY OF THE FINE ARTS The Washington Society of the Fine Arts has planned quite an elaborate program for the coming season, three lecture courses are announced as well as a series of concerts and a course of lecture recitals. The lecture courses are on the Fine Arts, the Decorative Arts and Literature; the lecture recitals, on the Modern Orchestra, are to be given by Prof. Daniel Gregory Mason. The concerts, five in number, are by well-known musicians and are planned purposely for the benefit of those who are lovers of good music but unable through slender means to avail themselves of the usual opportunities to hear the best. The subscription price for the five concerts is \$1.00.

The Washington Society of the Fine Arts is endeavoring to correlate the arts by including music literature, house furnishing and decoration among the subjects it presents on its winter program. It is moreover endeavoring to emphasize the cultural value of the arts and their real significance at this time of stress and strain. Washington is very close to the war, it is very full of strangers brought hither by war work. The Washington Society of the Fine Arts is endeavoring, therefore, to provide at the National Capital at this time the best kind of recreation and refreshment and to proclaim as far as possible, the real message and meaning of art.

Among the lecturers on the Fine Arts will be Miss Ethel Chadwick, Mr. Maurice W. Brockwell, Dr. Christian Brinton, Prof. I. B. Stoughton Holborn, Mr. FitzRoy Carrington, Mr. Frank Alvah Parsons; the lecturers on Literature, Prof. Brander Matthews, Prof. William Lyon Phelps, Mr. John Masefield, Prof. Richard Burton and Prof. Bliss Perry. The concerts will be given by Mr. Walter Bogert; Miss Loraine Wyman and Mr. Howard Brockway; Mr. Sylvain Noack and Mr. Heinrich Warnke of the Boston Symphony Orchestra and Mrs. George P. Eustis; Mr. Nicholas Douty; and Mr. Francis Rogers.



## NEWS ITEMS

The Newark Museum has been obliged to indefinitely postpone, on account of conditions in Europe, the exhibition of French Applied Arts which it purposed bringing to this country and circulating among American museums this year. The plan, however, is not abandoned and when the war is over will, it is hoped, be carried into effect. The exhibit will be similar in scope to that of German Applied Arts brought over in 1912 by the Newark Museum, and will consist of small selected groups of objects in all the principal fields of French endeavor—pottery, textiles, laces, printing and graphic arts, wood, glass, metal, etc., to be assembled by the Union Centrale des Arts Decoratifs through the cooperation of the Museum of French Art.

The Free Public Library of Newark is managing an exhibition of American War Posters, formed by the Committee on Public Information at Washington, D. C., arranging for its tour and the details of the handling. This exhibit includes 40 American War Posters and 19 posters from other countries, illustrative of the modern poster movement. One hundred and eighty-seven running feet of wall space is required.

A special exhibition of drawings will be held in the Pennsylvania Academy of the Fine Arts, Philadelphia, in connection with the Annual Exhibition of water colors this fall. This exhibition will consist of drawings by students regularly enrolled in American schools of art and will deal with the human figure. They must be upon white paper 18 x 24 inches in size and unframed, executed in black and white by pen, pencil or hard crayon, but not in chalk or charcoal. Through the generosity of Mr. Charles M. Lea two prizes will be given, one of \$300 and one of \$150. The jury of the Academy's Water Color Exhibition will make the awards.

The Springfield Art Association held its first meeting for the present season on September 20th in the Association's permanent home on Edwards Place. Mrs. Howard T. Willson, President, presided and Mr. Nicholas Brewer, whose paintings were on exhibition, gave an interesting

account of the things that had influenced his art. Mr. Hugh S. McGill, Jr., told of the work of the State Art Commission and presented to the Association the marble bust of the "Santa Fortunata" by Andrew O'Connor, which had been given by the sculptor to the Commission.

In addition to the group of paintings by Mr. Brewer, 27 works by very well known contemporary artists were at the same time placed on view.

The Corcoran Gallery of Art has planned an interesting series of One Man exhibitions for the coming season. The first of these, which opened September 26th, comprised 25 paintings by Mr. Frank B. A. Linton of Philadelphia.

This mid-winter the Metropolitan Museum of Art plans to set forth a class room exhibit of Czecho-Slovak arts, chiefly textiles to be lent by the Bohemian and other Slovak people who live in the neighborhood of the Museum. During the period of the exhibition a talk on design will be given by a Bohemian artist and teacher well known in this country.

The American Museum of Natural History, New York, will hold from December 17th to the 31st an exhibition of designs suitable for the decoration of textiles, fabrics, wall paper and ceramics, inspired by some exhibit in the Museum, such for example as Peruvian textile, Mexican pottery vessel, Indian pipe, etc., etc. These must be the work of students in one of the art or public schools.

The Milwaukee Art Institute exhibited during the month of September a collection of oil paintings by Charles Rosen, N. A. and a group of sculpture by Mrs. Gertrude Vanderbilt Whitney.

The Rhode Island School of Design, Providence, held an exhibition of paintings by well known American artists from October 3d to 24th. Among those represented were Frank W. Benson, Howard Russell Butler, Mary Cassatt, John Elliott, Daniel Garber, Charles W. Hawthorne, Gari Melchers, Edward Redfield and Charles H. Woodbury.

## Bulletin

- ART INSTITUTE OF CHICAGO. Sixteenth Annual Exhibition of  
Applied Arts.....Oct. 9—Oct. 28, 1917
- NEW YORK WATER COLOR CLUB. Fine Arts Galleries, New  
York.....Nov. 4—Nov. 25, 1917
- PHILADELPHIA WATER COLOR CLUB. Pennsylvania Academy of  
the Fine Arts. Fifteenth Annual Exhibition.....Nov. 4—Dec. 9, 1917
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsylvania  
Academy of the Fine Arts. Sixteenth Annual Exhibi-  
tion.....Nov. 4—Dec. 9, 1917
- ART INSTITUTE OF CHICAGO. Thirtieth Annual Exhibition of  
American Oil Paintings and Sculpture.....Nov. 8, 1917—Jan. 2, 1918
- WASHINGTON WATER COLOR CLUB. Twenty-second Annual  
Exhibition. Corcoran Gallery of Art.....Nov. 16—Dec. 5, 1917  
Exhibits received November 9, 1917
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine Arts  
Galleries, New York.....Dec. 14, 1917—Jan. 13, 1918  
Exhibits received November 26 and 27, 1917.
- ARCHITECTURAL LEAGUE OF NEW YORK. Fine Arts Galleries...Feb. 2—Feb. 23, 1918  
Exhibits received January 17 and 18, 1918.
- NATIONAL ACADEMY OF DESIGN. Ninety-third Annual Exhibi-  
tion. Fine Arts Galleries, New York.....Mar. 15—April 21, 1918  
Exhibits received February 27 and 28, 1918.

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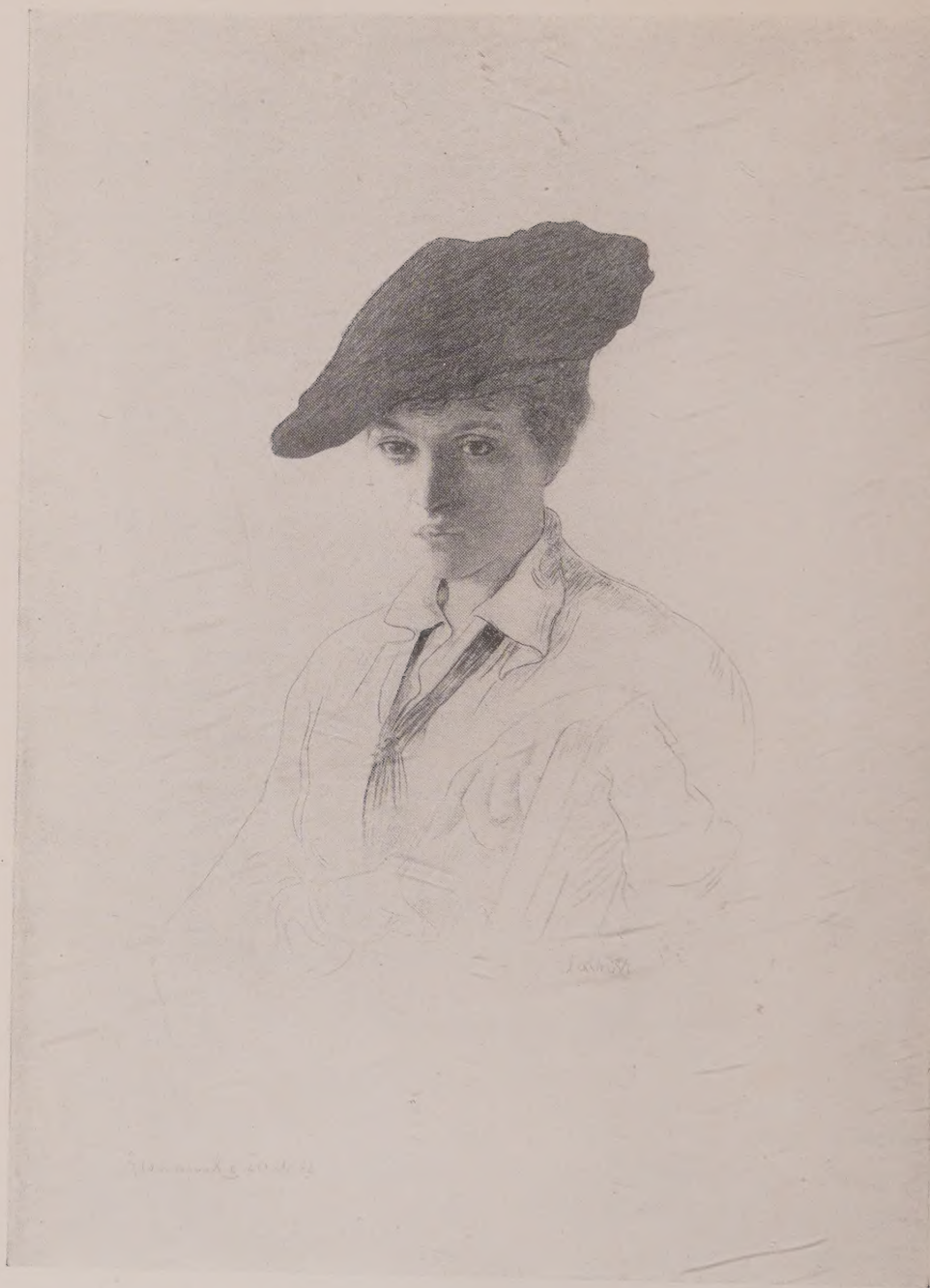
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